

Earthrise / Moonrise: A symphonic poem in three movements

By

Copyright 2013

Michael Erin Scott-Nelson

Submitted to the graduate degree program in Music Composition and the Graduate Faculty of the
University of Kansas in partial fulfillment of the requirements for the degree of Doctor of
Musical Arts.

Chairperson Bryan Kip Haaheim

Alicia Levin

Alan Street

James Barnes

Francisca Maria Velasco

Date Defended: April 19th, 2013

The Dissertation Committee for Michael Erin Scott-Nelson
certifies that this is the approved version of the following dissertation:

Earthrise / Moonrise: A symphonic poem in three movements

Chairperson Bryan Kip Haaheim

Date approved: April 19th, 2013

Abstract:

From the performance notes: *Earthrise / Moonrise* is a symphonic poem that explores the relationship of two celestial bodies. The reigning scientific model is that our moon was once a part of the Earth's crust, and that it 'broke off' when the Earth was struck by a large object; that an outside force tore out a 'rib' from the *adama*, the mud. Interpretation marks are intended to suggest a kind of kinetic or potential energy exhibited in the ongoing dance between these two bodies.

The tempi are open to interpretation in service of the performance, but the *ratio* between these tempi must be kept consistent. The ratio between these tempi establish a temporal hierarchy that is directly analogous to the over-arching modal scheme.

Acknowledgements:

I have received wonderful support and opportunities for growth from a variety of individuals over the course of my study at the University of Kansas. I owe special thanks to Dr. Bryan Kip Haaheim; he has been an amazing mentor, colleague, and friend. I do not think he would object if I expressed that we are both bound to a journey of continual exploration of human accomplishment and refinement. His guidance through the various trials of composition, self-expression, and academia is greatly appreciated. I have been blessed with the compositional mentorship of James Barnes and Forrest Pierce during my time at the University of Kansas. Thank you to my dissertation committee of Alicia Levin, James Barnes, Bryan Kip Haaheim, Alan Street, and Francisca Maria Velasco, for their collective advice during the doctoral process.

My countless musical mentors desire thanks for shaping me into the composer I am today, but I especially wish to thank Don Wang, Joan Weiler, Terry McCandless, Ted Buehrer, and Geoffrey Wright. Thank you to my professional colleagues who have been patient with my responsibility juggling. My fellow graduate students have been a font of interesting ideas, camaraderie, and pedagogical support. Thank you for enriching my time at the University of Kansas. Laine, you kept me sane and you kept me focused. I could not have done this without you.

Table of Contents:

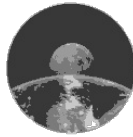
Movement 1: <i>From the Earth, the Moon</i>	p.1
Movement 2: <i>Nearing</i>	p.26
Movement 3: <i>Together</i>	p.36

Michael E. Scott-Nelson

Earthrise / Moonrise

A symphonic poem in three movements
approx. 23'

Full Score, transposing



ORCHESTRA

Flutes 1.2
Flute 3 / Piccolo
Flute 4 / Alto Flute
Oboes 1.2
Clarinets in Bb 1.2.3
Bassoons 1.2
Bassoon 3 / Contrabassoon

Horns in F 1.2.3.4
Trumpets in Bb 1.2
Trombones 1.2
Bass Trombone
Tuba

Percussion 1.2.3:
Snare Drum, Bass Drum, Bongo Drums,
Tambourine, Ceng-ceng Cymbals (or similar),
Large Gong in A or F if available (substitute: Tam-tam)
Crotales, Chimes, Glockenspiel,
Marimba, Vibraphone, Celesta

Harp

Violins 1
Violins 2
Violas
Violincellos
Contrabasses

INDEX

Page 1 - Movement 1 - 9'00"
Page 26 - Movement 2 - 4'30"
Page 36 - Movement 3 - 9'15"

PERFORMANCE NOTES:

Earthrise / Moonrise explores the relationship of two celestial bodies. Current scientific thinking is that our moon was once a part of Earth's crust, and that it 'broke off' when the Earth was struck by a large object; that an outside force tore out a 'rib' from the *adama*, the mud. Interpretation marks are intended to suggest a kind of kinetic or potential energy exhibited in the ongoing dance between these two bodies.

The tempi are open to interpretation in service of the performance, but the *ratio* between these tempi must be kept consistent. The ratio between these tempi establish a temporal hierarchy that is directly analogous to the over-arching modal scheme.

Earthrise / Moonrise

Mvmt I: From the Earth, the Moon

Michael E. Scott-Nelson

Massively
♩ = 42

Flute 1,2
Flute 3 (Piccolo)
Flute 4 (Alto Flute)
Oboe 1,2
Clarinet in B♭1
Clarinet in B♭2
Clarinet in B♭3
Bassoon 1,2
Bassoon 3 (Contrabassoon)
Horn in F 1-4
Trumpet in B♭ 1,2
Trombone 1
Trombone 2
Bass Trombone
Tuba
Bass Drum
Snare Drum
Large Gong
Celesta
Harp
Violins 1
Violins 2
Violas
Violincellos
Violoncellos
Contrabasses

Massively
♩ = 42

*dotted line indicates location of quarter beats
mute
mp
*dotted line indicates location of quarter beats
mute
mp

*dotted line indicates location of quarter beats
mute
p
(reverse bow direction freely, no two players the same)
*dotted line indicates location of quarter beats
mute
p
(reverse bow direction freely, no two players the same)
*dotted line indicates location of quarter beats
divisi
sf

3

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tbn.

B. Tbn.

Bass Tba.

B. D.

S. D.

Gong

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

mp

pp

(quick breath)

stir

f

5

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

Tbn.

B. Tbn.

Bass Tba.

B. D.

Snare

Gong

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Vc.

Cb.

pp

pp

mp

dim. to air only, then nothing

dim. to air only, then nothing

drag friction mallet

p

mf

(simile)

p

mf

mp

[illegible]

[illegible]

24 31

Fl. *pp* *mp* *stagger breathing*

Ob. *mf* *pp* *stagger breathing*

Cl. *mf* *pp* *stagger breathing*

Bsn. *To Bsn. 3*

Cbsn. *f* *sfp* *f* *p*

Hr. *mf* *sfp* *sp*

Tpt. *mf* *f* *p*

Tpt. *mf* *p*

Tbn. *f* *mf* *sfp* *f* *a2*

B. Tbn. *f* *sfp* *f*

Bass Tba. *f* *sfp* *f*

To Bass Drum

B. D.

Snare *mp* *stir* *To Marimba* *n*

Gong

Cel.

Hp.

24 31

Vln. 1 *pp* *mf* *pp* *f*

Vln. 1 *pp* *mf* *n* *mf*

Vln. 2 *pp* *mf* *n* *mf*

Vln. 2 *arco* *mf* *arco* *n*

Vla. *pp* *arco* *mf*

Vla. *pp* *arco* *mf*

Vc. *pp* *mf* *1,2* *mp*

Vc. *mp*

Cb. *f* *p* *f*

Waltz

♩ = 99

rit.

Fl. ³³

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

p

mp

p

4

4

B. D. ^{Bass Drum}

Mar.

Gong

Cel.

Hp.

pp

p ^{Crotales}

mf

f

f

Waltz

♩ = 99

rit.

Vln. 1

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

mp

n

mf

n

p

pizz.

43 *a tempo* *rit.* *a tempo*

Fl. *mp p*

Ob.

Cl. *mp p*

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Crot. *mf*

Mar.

Gong

Cel.

Hp.

Vln. 1 *pizz. mf*

Vln. 1 *arco mf*

Vln. 2 1.2. *pp*

Vla. 1.2. *pp*

Vc. *f p*

Cb.

[illegible]

Fl. *mf* *p* *mf* *n* *con vibrato* **79** *molto accel.*

Picc. *p* *n* To Flute

A. Fl. *pp* *p* *mf*

Ob. *a2* *mp* *mf* *n*

Cl. *1.* *2,3* *p* *mp* *stagger breathing* *2,3* *mf* *stagger breathing*

Bsn. *a2* *mf* *n* *stagger breathing*

Bsn. 3 *pp* *f* *pp* *f* *pp* *f* *pp*

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba. *mp* *pp*

B. D.

Mar. *p* *mf* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Glock.

Cel.

Hp.

Vln. 1 *f* *n*

Vln. 1 *f* *mp* *n*

Vln. 2 *f* *mp* *n*

Vln. 2 *f* *n*

Vla. *f* *n*

Vla. *f* *n*

Vc. *n* *n*

Cb. *n* *pp* *mf* *n*

80

Fl.

Fl. 3

A. Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

B. D.

Mar.

Glock.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Flute

mf

p

mf

pp

mp

p

f

mp

f

pp

f

pp

2nd time only

mp

f

2nd time only

mp

f

2nd time only

mf

senza vibrato

Spin

♩ = 106

To Chimes

n

91

Fl.

Fl. 3

A. Fl.

Ob.

Cl.

Bsn.

Bsn. 3

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

B. D.

Mar.

Glock.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

pp

f

mp

p

f

mp

f

pp

mp

pp

pp

p

pp

pp

mp

mp

p

mf

Glockenspiel
aluminum mallets

123

Fl.

A. Fl.

Ob.

Cl.

Bsn.

Bsn. 3

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

B. D.

Mar.

Glock.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

sp

sp

sp

sp

sp

mf

2nd time only

1

p

mf

mp

pp

p

pp

[illegible]

[illegible]

[illegible]

189

← ♩ = ♩ → ← ♩ = ♩ →

194

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Crot.

Chim.

Gong.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Marimba

ff

p

196

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Crot.

Mar.

Bongos

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

accel.

pizz.

mp

mf

f

204 = 106

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Crot.

Mar.

Bongos

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

204 = 106

This musical score is for the piece "The Great Wall" by Tan Dun. It is a full orchestral score with traditional Chinese instruments. The score is written for a large ensemble, including a full symphony orchestra and traditional Chinese instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone Trombone (B. Tbn.), Bass Trombone (Bass Tbn.), Crotchet (Crot.), Maracas (Mar.), Bongos, Cello (Cel.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes staves for Gong, Ceng-ceng, and Bongos. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The piece is characterized by its use of traditional Chinese instruments and its evocative melody.

attacca

Mvmt II: Nearing

Open
♩ = 53

Flute 1.2 *pp* *p* *f* *p* *mf* *pp*

Flute 3 (Piccolo) *sf* *mf* *pp* *To Flute*

Flute 4 (Alto Flute)

Oboe 1.2

Clarinet in B♭ 1.2.3

Bassoon 1.2

Bassoon 3 (Contrabassoon)

Horn in F 1-4

Trumpet in B♭ 1.2

Trombone 1.2

Bass Trombone

Bass Tuba in F

Gong *mf* *To Glock.* *Glockenspiel* *pp* *To Gong*

Cymbals *mp* *To Crotales (Bowed)*

Vibraphone *mf* *bowed* *2nd*

Harp *mf*

Open
♩ = 53

Violins 1 *pp* *solo pizz.*

Violins 2 *pp* *pizz. solo*

Violas

Violincellos *pp* *solo pizz.*

Contrabasses *p* *a2*

[illegible]

rit. ♩ = 42

Fl. Fl. A. Fl. Ob. Cl. Cl. Cl. Bsn. Hn. Tpt. Tbn. B. Tbn. Tba. Gong. Crot. Vib. Hp. Vln. 1 Vln. 2 Vla. Vc. Cb.

pp *mf* *pp* *f* *mf* *mp* *mp* solo, false tone gliss *mp* (bowed) *p* *f* *pp* *arco* *mf* *mf* *n*

[illegible]

33

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Gong.

Crot.

Vib.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

dim. to air only, then nothing

open

a2

mf

mp

mf

mf

f

ff

mf

p

pp

f

36

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Gong

Crot.

Vib.

Hp.

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

f *p* *mf* *pp* *p* *mf* *p* *p* *pp* *p* *pp* *f* *mp* *mp* *f*

40

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Tba.

Gong

Crot.

Vib.

Hp.

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

[illegible]

48

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

Gong

Crot.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vla.

Vc.

Vc.

Cb.

Measures 48-50 of the musical score. The score includes staves for Flute, Oboe, three Clarinets, Bassoon, Horn, Trumpet, Trombone, Baritone Trombone, Tuba, Gong, Crotales, Vibraphone, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Measures 48-50 show a complex orchestral texture with various instruments playing melodic and harmonic lines. Dynamics include *f*, *mp*, and *f mp*.

51

Fl.

Ob.

Cl.

Cl.

Cl.

Bsn.

Hr.

Tpt.

Tbn.

B. Tbn.

Tba.

Gong

Crot.

Vib.

Hp.

Vln. 1

Vln. 2

Vla.

Vla.

Vcl.

Vcl.

Cb.

(bowed)

(let ring)

p

f

f

mp

f

mp

f

p

f

mp

f

p

f

mp

f

p

Mvmt. III: Together

Freely
play at irregular tempo and at different rates

Flute 1,2 *pp*

Flute 3 (Piccolo) *pp*

Flute 4 (Alto Flute) *pp*

Oboe 1,2

Clarinet in B \flat 1,2,3 *pp*

Bassoon 1,2

Bassoon 3 (Contrabassoon)

Horn in F 1-4

Trumpet in B \flat 1,2

Trombone 1,2

Bass Trombone

Tuba

Snare Drum

Gong *p* \rightarrow *mf*

Marimba

Celesta

Harp

Freely
solo con portamento

Violins 1 *ff*

Violins 2

Violas

Violincellos

Contrabasses

[illegible]

14

Fl. 1, 2

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Bsn. 3

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

sf

p

pp

n

Detailed description of the musical score: The score is for a full orchestra. Measures 14-19 are shown. Flute 1, 2 and Flute 3 (Piccolo) have rests. Flute 4 (Alto Flute) has rests. Oboe plays a melodic line with eighth notes and sixteenth notes, ending with a *pp* marking. Clarinet and Bassoon play a rhythmic pattern of eighth notes. Bassoon 3 plays a similar rhythmic pattern. Horn, Trumpet, Trombone, Baritone Trombone, and Bass Trombone have rests. Snare Drum, Gong, and Maracas have rests. Cymbals have rests. Harp plays a chordal accompaniment with a *p* marking. Violin 1 and Violin 2 have rests. Viola has rests. Violoncello plays a rhythmic pattern of eighth notes, starting with a *p* marking and ending with a *pp* marking. Contrabass has rests.

20

23

Fl. 1,2

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

To Cbsn.

Bsn. 3

Hr.

Tpt.

Tbn.

B. Tbn.

Bass Tbn.

S. D.

Gong

Mar.

Cel.

Hp.

23

so

p

mf

1 desk

p

mp

n

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

35 37

Fl. 1, 2

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f *p* *f* *pp*

p *mp* *pp*

2 desks

[illegible]

47

49

Fl. 1, 2 *pp* *mf*

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.) *n*

Ob.

Cl. *pp* *mf*

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong *f*

Mar. *p* *f*

Cel.

Hp. *f*

49

Vln. 1 *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f*

Vc. *tutti* *mf* *f*

Cb. *mf* *f* *n*

61

Fl. 1, 2

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

65

mf

p

mp

mf

mf

mf

f

f

f

mf

p

f

mf

mf

mf

mf

f

68

Fl. 1, 2 *mp* *p* *cres. poco a poco*

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.)

Ob.

Cl. *mp* *p* *cres. poco a poco*

Bsn.

Hn. *f* *mf*

Tpt. *f* *mf*

Tpt. *f* *mf*

Tbn. *f* *mf*

B. Tbn.

Bass Tba.

S. D. *(RS)* *mf* *(normal)* *p* *mf* *p*

Gong

Mar.

Cel.

Hp.

Vln. 1 *3*

Vln. 1 *3*

Vln. 2 *3*

Vln. 2 *3*

Vla.

Vc.

Cb.

75

Fl. 1, 2

Fl. 3 (Picc.)

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

81

81

Fl. 1, 2 *pp* *p* *f*

Fl. 3 (Picc.) *p* *f*

Fl. 4 (Alto Fl.) *p* *f*

Ob. *f* *pp* *f*

Cl. *pp* *f*

Bsn. *pp* *f*

Bsn. 3 *p* *ff*

Hn. *sf* *sf*

Tpt. *sf* *sf*

Tpt. *sf* *sf*

Tbn. *sf* *sf*

B. Tbn. *sf* *sf*

Bass Tbn. *sf* *sf*

S. D. *p* *f* *p* *ff*

Gong *ff*

Mar. *p* *f*

Cel.

Hp.

Vln. 1 *sp* *ff*

Vln. 1 *sp* *ff*

Vln. 2 *sp* *ff*

Vln. 2 *sp* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

108

Revolve

Fl. 1, 2

Picc.

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

To Bsn.

To Vib.

To Bass Drum

To Crot.

Vibraphone

Revolve

Fl. 1, 2 *mp* *f* *mf*

Picc. *mf*

Fl. 4 (Alto Fl.) *mf*

Ob. *f*

Cl. *mp* *mp* *mp* *mp* *mp* *f* *mp* *mp*

Bsn. *mf*

Bsn. *mf*

Hr. *mf*

Tpt. *f*

Tpt. *f*

Tbn. *mf*

B. Tbn. *mf*

Bass Tbn. *mf*

Vib. *mf* *p* *mf*

Gong *f*

Mar. *f*

Cel. *f*

Hp. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *mf*

Cb. *mf*

131

Fl. 1, 2

Picc.

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Bsn.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Vib.

B. D.

Crok.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *f*

mf *mf* *p*

To Gong

f

To Mar.

Marimba

f *mf*

mf *mf* *f* *f*

143

Fl. 1, 2 *p* *mp* *mf* *p*

Picc. *mf* *p* *mf* *pp* To Fl.

Fl. 4 (Alto Fl.) *mp* *f*

Ob. *p*

Cl. *p* *al3*

Bsn. *To Cbsn.*

Hr. *p*

Tpt. *p*

Tpt. *p*

Tbn. *pp* *stagger breathing* *al2* *f*

B. Tbn. *p*

Bass Tba.

Vib. *mf* *p* *mf*

Gong *mf* Chimes *p*

Mar. *p* *mf*

Cel.

Hp. *C1*

Vln. 1 *143*

Vln. 2

Vla.

Vc.

Cb.

155

Fl. 1, 2 *mf*

Picc.

Fl. 4 (Alto Fl.)

Ob. *mf* *pp*

Cl. *mf*

Bsn. *pp*

Bsn. Contrabassoon *pp*

Hn. *mf* *dolce* *f*

Tpt.

Tbn. *pp*

B. Tbn.

Bass Tba.

Vib. *mp*

Chim.

Mar. *p*

Cel.

Hp.

157

Vln. 1 *mf* *dolce* *f*

Vln. 2 *mf*

Vla. *mf*

Vc.

Cb.

166 174

Fl. 1,2
Flute
mf *f* *mp*

Fl.
mf *f* *mp*

Fl. 4 (Alto Fl.)
mf *f* *mp*

Ob.
mp

Cl. 1,2
3
mf *f* *mp* *mf*

Bsn.
mp

Cbsn.
mp

Hn.
mf *f* *f*

Tpt.
dolce
a2
mf *f*

Tbn.
mp

B. Tbn.
mp

Bass Tba.
mp

Vib.
mf

Chim.
mf

Mar.
mf

Cel.
mf

Hp.
f

Vln. 1
mf *f* *mp*

Vln. 2
mf *f* *mp*

Vla.
mf *f* *mp*

Vc.
mf *f* *mp*

Cb.
mf *f* *mp*

174

176

Fl. 1,2

Fl.

Alto Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Vib.

Chim.

Mar.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

f

mp

f

pp

mf

189

Fl. 1, 2 *p* *f* *pp*

Fl. *p* *f* *pp* To Picc.

Fl. 4 (Alto Fl.) *p* *f* *pp*

Ob. *p* *f* *pp*

Cl. *mf*

Bsn. *f*

Cbsn. *f*

Hn. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Tbn. *p* *f* *pp*

B. Tbn.

Bass Tba. *mf* *f*

Vib.

Chim.

Mar.

Cel. *f*

Hp. *f* *legato* *8va* *+++++*

190

197

Vln. 1 *mf* *f* *mf* *unmute* *pizz.* *mp*

Vln. 2 *p* *f* *mp* *pizz.*

Vla. *p* *f* *mp* *pizz.* *mp*

Vc. *mf* *f* *mp*

Cb. *mf* *ff* *mp* *pizz.*

[illegible]

210

Fl. 1, 2

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Chim.

Mar.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

216

Fl. 1,2

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Chim.

Mar.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

mp

The musical score for page 61, measures 216-220, is presented below. The score is written for a large orchestra and includes parts for woodwinds, brass, percussion, and strings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into measures 216, 217, 218, 219, and 220. The woodwind section includes Flutes 1, 2, and 4 (Alto Flute), Oboe, Clarinet, and Bassoon. The brass section includes Horns, Trumpets, Trombones, Bass Trombone, and Bass Tuba. The percussion section includes Snare Drum, Chimes, and Maracas. The strings section includes Cello, Harp, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as rests, eighth notes, and chords. Dynamics include *p* (piano), *f* (forte), and *mp* (mezzo-piano).

221

Recall

Fl. 1,2 *mf* *f* *mp* *cres. poco a poco*

Fl. 4 (Alto Fl.)

Ob.

Cl. *p* *mf* *f* *mp* *cres. poco a poco*

Bsn.

Hr.

Tpt. *mf* *f*

Tpt.

Tbn. *f* *mf*

B. Tbn.

Bass Tba. *f*

S. D. *p* *mf* *p*

Chim. *f* *Gong*

Mar.

Cel.

Hp. *Ab* *3* *Ab*

Vln. 1 *Recall*

Vln. 2

Vla. *arco*

Vc. *arco*

Cb. *f* *arco*

Detailed description of the musical score: The score is for a full orchestra and percussion. It begins with a rehearsal mark 221. The woodwinds (Flutes 1, 2, 4, Oboe, Clarinet, Bassoon) play a melodic line with trills and dynamic changes from mezzo-forte to piano and back to mezzo-forte, with a crescendo. The brass (Horn, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and dynamic changes. The percussion (Snare Drum, Cymbal, Maracas) has specific rhythmic patterns. The strings (Violins, Viola, Cello, Double Bass) play sustained notes, with the Viola and Cello/Double Bass marked 'arco'. The harp plays a specific chordal pattern. The score includes various musical notations such as trills, slurs, and dynamic markings.

230

Fl. 1, 2

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf

mp

f

p

239

Fl. 1,2

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Hn. A2

Hn. A1

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hp.

239

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

248

Fl. 1, 2 *f* *pp* 254

Fl. 4 (Alto Fl.) *p* Piccolo *p*

Ob. *f* *pp* *p*

Cl. *f* *pp* *p*

Bsn. *p*

Cbsn. *p*

Hn. *mp* *f* *p*

Tpt. *mp* *f* *p*

Tpt. *mp* *f* *p*

Tbn. *f*

B. Tbn. *f*

Bass Tba. *f*

S. D. *f p p f p*

Gong

Mar.

Cel.

Hp.

Vln. 1 *mf* *ff* *mp* 254

Vln. 1 *mf* *ff* *mp*

Vln. 2 *mf* *ff* *mp*

Vln. 2 *mf* *ff* *mp*

Vla. *mf* *ff* *mp*

Vc. *mf* *ff* *mp*

Cb. *mf* *ff* *mp*

255

Fl. 1,2

Picc.

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Cbsn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tbn.

S. D.

Gong

Mar.

Cel.

Hp.

Orbit

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

262

Fl. 1, 2

Picc.

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Cbsn.

Hrn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

S. D.

Gong

Mar.

Cel.

Hrp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vcl.

Cb.

265

265

266

Fl. 1, 2

Picc.

Fl. 4 (Alto Fl.)

Ob.

Cl.

Bsn.

Cbsn.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

B. D.

Chim.

Mar.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vla.

Vc.

Cb.

Lento

p, *mf*, *f*, *pp*, *mp*, *n*

straight mute, *Harmon mute*

To Bowed Vibraphone, *To Gong*, *Gong*, *To Bowed Crotales*

274

Fl. 1, 2

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tbn.

Vib.

Gong

Crot.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

282

284

Fl. 1, 2

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tpt.

Tbn.

B. Tbn.

Bass Tba.

Vib.

Gong

Crot.

Cel.

Hp.

Vln. 1

Vln. 1

Vln. 2

Vln. 2

Vla.

Vc.

Cb.

Vibraphone (Bowed)

p *f* *p* *f* *p* *mf*

Crotales (Bowed)

p *f* *p* *f*

ff *>* *mf* *ff*

ff *>* *mf* *ff*

ff *>* *mf* *ff*

ff *>* *mf* *ff*

pp *f* *n*

pp *f* *n*

pp *f* *n*